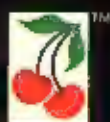


# SLAYER

GUITAR • VOCAL WITH TABLATURE

## UNDISPUTED ATTITUDE



Cherry  
Lane  
Music

guitar



# SLAYER

## UNDISPUTED ATTITUDE



*All photography by Kevin Estrada*

*Transcribed by Jeff Jacobson*

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Due to copyright restrictions, "Guilty Of Being White" and "Filler/I Don't Want to Hear It" are not included in this collection.

Paul Bostaph plays drums on the recording of Undisputed Attitude



**Jeff Hanneman**  
*Guitar*



**Kerry King**  
*Guitar*



**Jon Dette**  
*Drums*



**Tom Araya**  
*Vocals, Bass*



# "DISINTEGRATE" , YOU BASTARDS!" screams Tom Araya as Slayer slams into one

minute and 40 seconds of pure punk power with an undisputed attitude. This isn't that whiny, snot-nosed, dyed-hair, punky-come-lately, guy-that-everyone-beat-up-in-high-school-type spewing out tunes about a troubled childhood and low self-esteem (while raking in the big bucks). This is the original wave of punk bands as recorded by Slayer, one of the originators of thrash punk. *Undisputed Attitude* is filled with Slayerized covers of songs from bands including Verbal Abuse, D.I., Minor Threat, and T.S.O.L., presented here in the form of note-for-note transcriptions, setting you on the way toward mastering the thrashing punk/metal riffs and solos that make this album one of Slayer's best efforts to date.

The essence of both the original punk bands and Slayer is very much in evidence here. Don't think that Slayer's interest in serial killers, religion, suicide, and politics has waned. They're still as sick, smart, sadistic, and sarcastic as ever. "Punk is a combination of attitude and social commentary of the times," says Araya. Slayer's own undisputed attitude and commentary has been in blatant, ever-escalating evidence since the 1983 release *Show No Mercy* and six subsequent albums—*Hell Awaits*, *Reign In Blood*, *South Of Heaven*, *Seasons In The Abyss*, the pulverizing live disc *Decade Of Aggression*, and 1994's *Divine Intervention*—the last five achieving gold record status.



When it came to choosing the songs for *Undisputed Attitude* it was handled in typical Slayer fashion. "We agreed on everything that's on the record. Everything else we agreed to leave off," laughs Araya. With the tunes agreed upon, it was time to Slayerize them. The whole album was bashed out in one month, with Dave Sardy of the seminal New York band Barkmarket co-producing. Slayer kicked out the jams, trying to cut each song in one take, to capture the raw power of the original tunes. Some songs feature slightly altered lyrics, and many were not exactly suited to Araya's normal singing voice. "Hell yeah, it was challenging. 'Verbal Abuse' was closest to my style. I learned air management to sing these," Araya notes. "I didn't think he could do it," adds Kerry King, with his usual bluntness, "but he jumped up and kicked everybody's ass. I think the whole record kicks ass. 'Undisputed Attitude.' It fits the record, fits what Slayer is about, fits everything we've ever touched." Indisputably.

"What passes for punk rock nowadays is just winpy pop. It's so inoffensive, so pussy; there's no attitude." —Jeff Hanneman

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# DISINTEGRATION/FREE MONEY

Words and Music by Eric "Joie" Mastrokolas,  
Brett Dodwell and Nicki Sicki

Tune down 1/2 step: 114

⑥ = E♭    ③ = G♭  
⑤ = A♭    ② = B♭  
④ = D♭    ① = E♭

E5 (type2) E5 A5 C5 D5 C5 F5 E5<sup>VII</sup> G5 D5<sup>X</sup> B5

11 13 13 13 13 13 13 13 13 13 13

5fr. 3fr. 5fr. 4fr. 6fr. 7fr. 8fr. 10fr. 7fr.

Free time  
E5 (type2)

Gtr. I *mf*

Gtr. II *mf* w/wah as filter

\*\*Fdbk. (8va)

1/2

trem. bar

\*Fade in chord w/vol. knob.

Fdbk. pick: F1

\*\*F1 harmonic (② 7fr.) can be substituted for fdbk.

Fast Rock ♩ = 228

Rhy. Fig. 1

in - te - grate, you bas - tard!

\*Bar at normal position.

\*Indicates trem. pick (throughout).

C5 D5 (end Rhy. Fig. 1) E5 A5 C5 D5

1 2 1/2

(wah off)

2 1/2

\*Pull bar up.

## w/Rhy. Fig. 1 (4 times) (Gtrs. I &amp; II)

1. I've done over dose, it does - n't mean a shit. Your  
2. I don't need you now, so why doesn't you go a way.

One day will come real what a - bout you? Don't both - er me a bit. My  
And

bod - y is a wrap fuck - on you 'cause my mind is in do - cey. And  
ov - 'ry - one will fuck you and you're just a fuck - in' whoe.

all when you stu - pid ass - holes are here to see no die.  
I see you stand - ing there, I just don't want no more.)

Gtrs. I & II D5 ⑤str. D PM. C#5 D5 ⑤str. D PM.

Dis - in - te - gra - tion, dis - in - te - gra - tion, dis - in - te - gra -  
tion. \*Refers to Gtr. I only (next 8 bars).

F5 D5 ⑤str. D PM. C#5

I. w/Rhy. Fig. 1 (2 times) (Gtr. I)  
D5 ⑤str. D PM. F5 B5 VII A5 C#5 D5

dis - in - te - gra - lion.

E5 VII A5 C#5 D5 2. w/Fill 1 (Bass)

tion.

Rhy. Fig. 2

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

1. I don't want your prob - lem, sop - ping all the time. I can't e - ven go when I  
 2. Life is fuck - in' slav - 'ry, they work you nine to five. Waste your time work - ing, you

(cont. in notation)

G5 D5 E5<sup>VII</sup> CD5 C5 D5 N.C.(E5)

don't e - ven have the time. } want ev - 'ry - thing and ev - 'ry - thing wants me.  
 might as well die. }

Gtrs. I & II

H H

To Coda w/Rhy. Fig. 2 (4 times)

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

C5 D5 C5 D5 N.C.(E5)

I want ev - 'ry - thing and ev - 'ry - thing comes out of me.

H

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> Gtrs. I & II A5 D5<sup>X</sup> B5 A5 D5<sup>X</sup> B5

I want free mon - cy. I want free mon - cy.

A5 D5<sup>X</sup> B5 A5 B5 A5 B5

w/Rhy. Fig. 2 (2 times) D.S. al Coda

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

I want free mon - cy. I want free mon - cy.

Coda w/Rhy. Fig. 2 (2 times) w/Rhy. Fig. 2 (3 times)

G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

Life is fuck - in' slav - 'ry, they work you nine to five.

G5 D5 E5<sup>VII</sup> Gtrs. I & II G5 D5 E5<sup>VII</sup> G5 D5 E5<sup>VII</sup>

Waste your time work - ing, you might as well die.



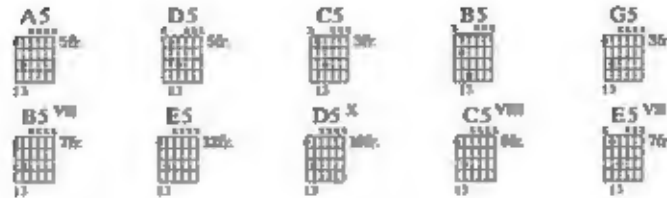
# VERBAL ABUSE/LEECHES

Words and Music by Eric "Joie" Mastrokolas,  
Brett Dodwell and Nicki Sicki

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
② = A♭ ② = B♭  
④ = D♭ ① = E♭

Fast Rock ♩ = 228  
Double time feel



A5 D5 C5 B5 G5 A5 G5 A5

1. What did you ex - pect to hap - pen up here?  
2. You're the one that put it on the show.

A5 D5 C5 B5 G5 A5 G5 A5

What's with you, what's your prob - lem?  
I got the best view from here.

D5 C5 G5 A5 G5 A5

You would al - ways treat me ob - scene.  
Run to pay and watch you show off.

D5 C5 G5 A5 G5 A5

Who cares if they make sense?  
Bud - dy, bud - dy, here's your mon - ey.

G5 A5 G5 A5

You went and sat there and broke their but - ties.  
Can't you tell that I'm no ac - tor?

G5 A5 G5 A5

You rip the seam off their jack - ets.  
Wel - come to the ter - ror talks.

But  
But

D5 C5 B5 G5 A5 G5 A5

you won't e - ven know we are there.  
you're not e - ven lis - t'ning to what I'm say - ing.

D5 C5 G5 A5 G5 A5

You're shit.  
Lis - ten to me.

Rhy. Fig. 1 G5 A5 D5 C5 (end Rhy. Fig. 1)

Ver - bal a - buse. I get in - to trou - ble, I get in - to...

\*w/Rhy. Fig. 1 (3 times)  
G5 A5 D5 C5 G5 A5 D5

Ver - bal a - buse. Burn— me, I'll do it a - gain. Ver - bal a - buse.

\*2nd time play Rhy. Fig. 1 2½ times.

C5 G5 A5 D5

It's to - tal - ly your fault. Ver - bal a - buse. I guess you want some more.

Slower  $\text{♩} = 156$   
B5<sup>VII</sup>

2. C5 G5 A5 D5

I guess you want some more!

Play 3 times B5<sup>VII</sup> A5 G5

PM.

Tempo 1  
Double time feel  
B5<sup>VII</sup> (end Rhy. Fig. 2)

Rhy. Fig. 2 E5 D5<sup>X</sup> C5<sup>VIII</sup>

Lis - ten to her try to suck me dry. The prob - lem with you, you're a - fraid to die.

\*Entire band plays beat 4 slightly behind the beat.  
(Included when Rhy. Fig. 2 is recalled.)

w/Rhy. Fig. 2 (3 times)  
B5<sup>VII</sup> E5 D5<sup>X</sup> C5<sup>VIII</sup>

They'll come a - round a - gain and a - gain, but in the end I know I'll win.

B5<sup>VII</sup> E5 D5<sup>X</sup> C5<sup>VIII</sup>

There's no pref - er - ence, it seems the worst thing has been done to you.

B5<sup>VII</sup> E5 D5<sup>X</sup> C5<sup>VIII</sup>

That dumb ass will blow you a - way, no ooc now is get - ting dead.

**Gtrs. I & II**

**D5** **E5<sup>VII</sup>**

Fuck them, let's just kill them dead. Fuck them, let's just smash their head.

**A5** **B5<sup>VII</sup>**

Fuck them, let's just kill them all. Oh well, once and for all.

**w/Rhy. Fig. 2 (3 times)** **B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** **B5<sup>VII</sup>**

There's no preference it seems the worst thing has been done to you. That dumb ass will blow you a way.

**E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** **B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** **B5<sup>VII</sup>** **(end double time feel)**

no one now is getting dead. You won't feel a thing when your body's life you were fighting for.

**Tempo II** **B5<sup>VII</sup>** **A5** **G5** **B5<sup>VII</sup>** **A5** **G5**

Got one now. is dead. Got another, that makes two.

**B5<sup>VII</sup>** **A5** **G5** **B5<sup>VII</sup>** **A5** **G5**

Got one more. that's three. Don't cross me no more.

**Tempo I** **Double time feel** **w/Rhy. Fig. 2 (2 times)** **B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>** **B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>**

or you're... dead?

**w/Rhy. Fig. 2 (2 times)** **B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>**

Lies to her try to suck me dry. The problem with you, you're afraid to die.

**B5<sup>VII</sup>** **E5** **D5<sup>X</sup>** **C5<sup>VIII</sup>**

They'll come around again and again, but in the end you know I'll win.

**Gtrs. I & II** **D5** **E5<sup>VII</sup>**

Fuck them, let's just kill them dead. Fuck them, let's just smash their head.

**A5** **B5<sup>VII</sup>**

Fuck them, let's just kill them all. Oh well, once and for all.

# ABOLISH GOVERNMENT/SUPERFICIAL LOVE

Words and Music by Jack Grisham,  
Todd Barnes, Ron Emory and Mike Roche



Tune down 1/2 step

- ⑥ = E♭    ③ = G♭  
⑤ = A♭    ② = B♭  
④ = D♭    ① = E♭

Fast Rock  $\text{♩} = 220$

Play 3 times

Chord progression: E5, A5, B♭5, G5, E5, F♭5, F5

Gtr. 1 & II

A - (cont. in slashes)

Rhy. Fig. 1 (Gtr. 1 & II)

Chord progression: E5, A5, B♭5, G5, E5

\*P.M.

bol - ish gov - ern - ment, means noth - ing to me. For - get a - bout God,

\*Play only lowest note of chord when P.M. is indicated (next 7 bars).

Chord progression: A5, B♭5, G5, E5, A5, B♭5, G5

P.M.

he's not an - y - thing. We live by a sys - tem of per - feet goals,

Chord progression: E5, F♭5, F5

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

peo - ple ver - sus peo ple who are bored and old. — Life must rest on the



A5 Bb5 G5 E5 A5 Bb5 G5

man who rep - re - seats. Look - ing for noth - ing in this cam - pus with no friends.

E5 A5 Bb5 G5

Pres - i - dent the name, pres - i - dent the la - bel, the

E5 F#5 F#5

high - est man on the gov - ern - ment la - bel.

B5

\*Gtr. I Rhy. Fig. 2 (Gtr. II)

Play 4 times (end Rhy. Fig. 2)

\*Play slashes 1st time only: double Gtr. II on repeats.

w/Rhy. Fig. 2 (4 times) (Gtrs. I & II)

B5 F#5 E5 D5 A5 B5 F#5 E5 D5 A5

Su - per - fi - cial love, on - ly for a fuck.

B5 F#5 E5 D5 A5 B5 F#5 E5 D5 A5

But love is in - cost and it's on - ly for a fuck.

Gtrs. | & II ES VII FS VIII CS Cf5 ES VII FS VIII CS Cf5  
  
 To the guys pro - vid - ed for free. ————— Peace time, war time, coun - try's in vain.

2nd time Gtr. III substitute Fall 1

E5 VII F5 VIII C5 C#5 E5 VII F5 VIII C5 C#5

Gtr. III

1 1/2

Fall

(Gtr. III out) slack

w/wah as filter

rem. bar

1 1/2

Fall

rem. bar

slack

11 11 11 11 12 12 12 11 11 11 11 12 12 12 12 11 11 11 11 12 12 12 12

9 9 9 9 10 10 10 9 9 9 9 10 10 10 10 9 9 9 9 10 10 10 10

w/Rhy. Fig. 2 (4 times) (Girs. 1 & II)

B5 P5 B5 D5 A5 B5 P5 B5

1. I'll die for this land some - where o - ver - seas.  
2. But that's the A - mer - i - can way. what it is to be free.

To Coda

D5 A5 B5 F5 E5 D5 A5

I live for the man + mons  
if that's what they call free ~ dom.

The musical notation for the 'Full' and 'Full vib. w/bar' sections is shown. The 'Full' section features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with notes and rests. The bass line is indicated by a series of numbers (11, 9, 12, 10, 0) and a series of 'x' marks connected by lines, indicating fret positions and bends. The 'Full vib. w/bar' section is similar, but includes a vibrato bar (vib. bar) and a final measure with a double bar line and a repeat sign.

B5 F5 E5 D5 A5 Gtrs. I & II B5 F5 VIII

to serve my could try. Ar my,

A5 PM B5 F5 VIII A5 PM

na vy,

B5 F5 VIII A5 PM B5 F5 VIII

air force or jail

A5 PM B5 (Bass)

(Bass)

pick slide steady gliss. w/Rhy. Fig. 2 B5 F5 E5 D5 A5

D.S. al Coda  
Play 4 times

(w/Rhy. Fig. 2) Coda B5 F5 E5 D5 A5 Gtrs. I & II B5 F5 VIII

it's not for me.

(Spoken:) President Clinton can suck my motherfuckin' dick.

(Spoken:) President Clinton can suck my motherfuckin' dick.

# CAN'T STAND YOU

Words and Music by  
Jeff Hanneman



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Fast Rock  $\text{♩} = 250$

Double time feel  
Chorus

(Hi-hat)

N.C.

Can't stand the way you look.

Can't stand the way you talk.

Gtrs. I & II

trem. pick  
slight PM.

Can't stand the way you act.

Can't stand you.

{ 1. Do I think you're a dick?  
2. Do I think you're sick? } Yeah!

Do I think you're a fuck? Yeah!

Do I think we'll fight? Yeah!

Do you think you'll win? No!



Do I think you're sum - pud? Yeah! Do I think you're lame? Yeah! Am I stress ing?

1 2 (end double time feel) Slower ♩ = 152 (Drumsticks)

You're the one to blame. You're the one to blame.

D#5 (Bass) Harm. Bb5 (cont. in slashes)

sl. sl.

Rhy. Fig. 1 A5 CS A5 CS B5 A5 CS A5 (Gtrs. I & II)

(end Rhy. Fig. 1) Bridge w/Rhy. Fig. 1 (2 times)

Bb5 A5 CS A5 CS B5 A5

I o - pen my mouth at the wrong time. Al - ways

C5 A5 Bb5 A5 C5 A5

rank - ing on some - bod - y and I'm drunk all the time. — Throw ing beer bot tles and

C5 B5 A5 C5 A5 Bb5

spit - ting in your face. check ing through the purse of the slut in our place. —

Gtr. 1 & 2 P5 Fb5 Gb5 A5 C5 A5

She'll nev - er no tice if her mon - ey is gone. —

C5 B5 P5 Fb5 Gb5

Pin in her jack - et and just send her a - long. —

w/Rhy Fig. 1 (2 times) A5 C5 A5 C5 B5 A5 C5 A5

1. Bb5 2. D.S. (Tempo 1) of Coda Bb5

Coda D5

You're the one to blame!

# DDAMM

Words and Music by  
Jeff Hanneman

Tune down 1/2 step:

- ③ = E $\flat$     ① = G $\flat$   
② = A $\flat$     ④ = B $\flat$   
⑤ = D $\flat$     ⑥ = E $\flat$



Moderate Rock  $J = 156$

Intro

(Bass)

3

Gtr. I *pick scrape*

Rhy. 1st Verse  
Fig. 1 G5  
(Gtrs. I & II)

A15

E15

D5 D15 (end Rhy. Fig. 1)

Swerv - ing through the street,

w/Rhy. Fig. 1 (2 times)

G5

A15

E15

D5

D15

drunk as fuck.

Search - ing for an o - pen store, I think I'm out of luck

G5

A15

E15

D5

D15

May - be I'll find a mad moth - er on pa - tol.

Faster  $J = 244$   
Double time feel

(end double time feel)

N.C.

Hlt her car, smash her up. Pull her out, beat her up. Take her man - ay, run her

Gtrs. I & II

Tempo I  
Guitar solo  
w/Rhy. Fig. 1 (8 times)  
G5 A15 E15

A15

down.

Fbk.

\*Gtr. III

Gtr. III

1/2

trem. pick

1/2

Gtrs. I & II

Fbk.

\*w/wh as filter

Fbk.  
pick: B1

D5 D♭5 G5 A♭5 E♭5 D5 D♭5

A.H. (15ma) hold bend trem. bar \*1/2 \*1 \*1 1/2

A.H. 2 1/2 \*1/2 \*1 \*1 1/2

A.H. pitch G Actual sounding pitch of A.H. is G] due to note being bent 1/2 step. \*Pull bar up. sl.

G5 A♭5 E♭5 D5 D♭5 G5 A♭5 E♭5

\*2 1/2 2 1/2 \*1 1/2 H vib. w/bar trem. bar \*1 1 1/2

\*Depress bar before striking note (beat 2 bars). \*Pull bar up, D♭5

D5 D♭5 G5 A♭5 E♭5 D5

8va loco A.H. (8va) TP P H TP TP T TP TP TP TP T sl.

vib. w/bar vib. w/bar trem. bar

\*Depress bar before striking note.

G5 A♭5 E♭5 D5 D♭5 G5 A♭5 E♭5

loco 1 1/2 A.H. (8va) Harm. \*2

trem. bar 1 1/2 A.H. Harm. \*2

\*Depress bar before striking note

D5 D♭5 G5 A♭5 E♭5 D5 D♭5

\*1 \*1 sl sl sl sl.

semi-harm. trem. bar trem. bar

\*Pull bar up. sl.



2nd Verse  
w/Rhy. Fig. 1 (2 times)

G5 A5 Eb5 D5 D5 G5 A5 Eb5

Can't find an - y beer, it's way past two. There's just one thing

*Sva* Full *Fdbk (Sva)*

*Full* *Fdbk*

Fdbk pitch: B Fdbk pitch: F#

Tempo II  
Double time feel

D5 D5 N.C

we can do. Hit her car, smash it up. Pull her out, beat her up.

(Gtr III out) Gtrs. I & II

*pick slide (steady gliss)*

(end double time feel)

B5

Take her mon - ey, run her down. Drive her face out of town.

(Gtr II out)

G5 G5 F5 E5 G5 G5 F5 E5

Drunk driv ers a - gainst mad moth - ers.

Gtr I Gtrs. I & II

*trem. pick*

9 12 11 10 9 12 11 10 9

# I HATE YOU

Words and Music by Eric "Joie" Mastrokolos,  
Brett Dodwell and Nicki Sicki



Tune down 1/2 step:

- ⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderate Rock  $\text{♩} = 156$

Intro Gtr. I (High-hat)  $\text{F}\sharp 5$  Gtr. I & II  $\text{G} 5$

*\*slight P.M.* *slight P.M.*

A5 G5 w/Fill 1  $\text{F}\sharp 5$  *\*Refer to Gtr. I only (next 6 bars).* Gtr. I & II  $\text{G} 5$

*slight P.M.* *slight P.M.*

G5 *slight P.M.* A5 G5 w/Fill 2  $\text{F}\sharp 5$  Gtr. II

2. You

1st, 2nd, 3rd Verses Rhy. Fig. 1  $\text{F}\sharp 5$  (Gtr. I & II)  $\text{G} 5$  A5 G5

*P.M.* *P.M.*

1. 3. You walk were a just round a like a waste of sperm. The way you look makes my  
walk a - round like a fuck - in' dick. And ev - 'ry time you're near you know I

Fill 1 (Gtr. II)

*semi-harm.* *Full (cont. in slashes)* *Full*

Fill 2 (Gtr. I)

3rd time Gtr II substitute Fall 3

F#5

(end Rhy. Fig. 1)

G5

storm - ach get real turn - sick. The way you so think stu - pid, there's no way at all in your head.

A5

G5

F#5

(Gtr. I cont. in notation)

God, you how I real - ly think that you got balls. God, how I real - ly wish that you were dead.

Chorus

B5

E5

D5

Gtr. II

I hate you. Ain't.

Gtr. I

I hate you. Ain't.

\*Substitute cue notes 3rd time only (next 6 bars).

Fall 3

Full sl

Full sl

A5 B5 E5 To Coda

it true. 1 have you

1. 2. w/Rhy. Fill 1 D5 A5 D5

and ev - 'ry - thing you do. and ev - 'ry -

Pull Pull (cont. in shadow) Gtr III

Pull Pull

Rhy. Fill 1 (Gtr. I)

steady gliss. pick slide

sl. Pull



A5

Guitar solo w/Rhy. Fig. 1 (4 times)  
F#5

thing you do.

*8va*

*sl*

*Full*

(12) (15) 12 15 12 15 12 15 15 20 *sl* 17 20 *Full* 17 20 17 20 17 20

G5 *8va* *Full*

A5 *Full*

G5 *Full*

F#5 *Full*

*sl. sl.*

*Full*

*sl. sl.*

*Full*

*Full*

*Full*

19 22 19 22 19 22 19 22 *sl. sl.* (22) 22 *Full* 19 22 *sl. sl.* (22) 22 *Full* 17 20 *sl. sl.* (20) 17 *Full* 14 17 *Full* 17 17 *Full*

*8va*

TP TP TP TP TP H H P P TP TP TP TP TP TP H

7

6

5

TP TP TP TP TP H H P P TP TP TP TP TP TP H

16 10 10 10 15 10 15 10 14 11 10 11 8 12 12 12 12 9 9 9 9

G5 *8va*

5

6

5

TP TP H TP H P H H P H P P H P P H P

TP TP H TP H P H H P H P P H P P H P

7 7 4 2 5 9 8 4 1 5 8 4 1 8 1 8 1 8

A5 8va G5 F#5 Gtr IV Harm. (8va)

sl T sl \* sl T sl \* 1/2

trem. bar

sl sl T sl \* sl T sl \* 1/2 Harm.

\*Don't pick. \*Let last notes fade over next bar. (Gtr. III is then out.)

G5 A5 G5

1/2

trem. bar

1/2

P

P

F#5

P

G5 Harm. (8va)

2 1/2

vib. w/bar

trem. bar

Harm.

2 1/2

\*Pull bar up.

A5 G5 F#5

D.S. al Coda

(Gtr. IV out)

sl

P

P

sl

\*w/Rhy. Fill 1 D5

Coda

A5

F#5

Gtr. I & II

sl

and ev - 'ry - thing you do.

\*Slide refers to Gtr II only.

\*w/ variations ad lib

# SPIRITUAL LAW

Words and Music by Alfonso Agnew, Rikk Agnew, Casey Royer, Fred Traccone, John Calabro and John Wilson Knight



Time down 1/2 step:

- ⑤ = Eb ② = G  
⑤ = A ② = B  
④ = Db ① = E

Moderate Rock  $\text{♩} = 112$

Intro N.C. AS/B *Play 4 times (4th time cont. in slashes)*

\*w/tem. bar effects and lib (Gtr. III)  
Gtrs. I & II

P.M.

\*1st time only, Gtr. III is tacet during 1st bar.  
4th time, play pick slide in 2nd bar. Gtr. III is then out.

Faster  $\text{♩} = 208$   
Double time feel  
1st Verse

Rhy. Fig. 1 (Gtrs. I & II) *(end Rhy. Fig. 1)*

It's time to be born a - gain. Don't talk a - bout sex, that's a sin. Con -

\*Indicates trem. pick (throughout).

w/Rhy. Fig. 1 (2 times)

less your e - vils to the man. He'll do ev - 'ry - thing he can.

Don't go to mass, you'll go to hell. We'll all be there, it - 'll be swell.

Rhy. Fig. 1A (Gtrs. I & II) *(end Rhy. Fig. 1A)*

Rul - ing your lives with such lies. Weak won't sur - vive,

Chorus  
Rhy. Fig. 2  
E5  
F5  
E5 D5  
sl

We're be - ing sucked up — in - to the vac - uum col - ture. This way, this way.

(end Rhy. Fig. 2)  
G5  
A5 E5  
F5  
E5

It's too late, you're ad - dict - ed. Come on, con - trol your-self... Snatch that bot - tle off the shelf.

w/Rhy. Fig. 1  
D5  
E5 F5 E5 E5 F5 E5 G5 F5

You're trapped now with the spir - it - u'l law, spir - it - u'l law.

2nd Verse  
w/Rhy. Fig. 1 (2 times)  
E5 F5 E5 E5 F5 E5 G5 F5 E5 F5 E5

Fid - dio with your ro - sar - ies, ho - ly wa - ter makes me bleed. Touch that cross to my head.

E5 F5 E5 G5 F5  
w/Rhy. Fig. 1A  
E5  
E5 (type 2)

It might burn but I won't be dead. Go burn your ro - sa - ries, go burn it all.

Chorus  
w/Rhy. Fig. 2 (1 1/4 times)  
E5  
F5  
E5

Death to us all! It's time to con - cen - trate. Mind - less sheep, don't be late.

D5  
G5  
A5 E5

You'll be slammed, you'll be mauled, you'll be thrown in - to the wall... Ev - 'ry - bod - y thinks it's cool

F5  
E5 D5  
Gtrs. I & II  
G5  
sl

tan - ning out - side Dad - dy's pool. I think it's way too late... time to re - gen - er - ate. You're

w/Rhy. Fig. 2 (1½ times)

E5 F5 E5 D5

hurt, in - frac - tions, you know it. It's

To Coda

G5 A5 E5 F5 E5

not too late, it's not too late. You're hurt, in - frac - tions, you

(end double time feel)  
(cont. in notation)

D5 G5 F5 G5 F5 G5 F5

Gtr. I & II

know it. There's one chance left. Get on your knees. Drink the wine.

Slower ♩ = 148

G5 D5 F5 C5 G5 D5 F5 C5 B5

Chew the wa - fer.

Gtr. I & II

Chew the wa - fer.

Bridge

G5 D5 F5 C5 G5 D5 F5 C5

Peo - ple screams - ing, can I be dream - ing?

Peo - ple screams - ing, can I be dream - ing?

\*PM.

Peo - ple screams - ing, can I be dream - ing?

\*Refers to Gtr. I only.

w/Rhy. Fill 1  
B5

Half time feel  
A5

B5

Is this the truth? ... I can't tell wheth - er this is

Gtr. I

sl.

Rhy. Fig. 3 (Gtrs. I & II)

CS

B5

heav - en or hell.

Gtr. II

sl.

Gtr. I

sl.

Gtrs. I & II

A5

B5

CS

N.C.(B)

Wail - bene and the sound of a sil - ver bell.

(end Rhy. Fig. 3)

P.M.

Rhy. Fill 1 (Gtr. II)

A.H. (15ma)

sl.

A.H.

sl.

A.H. pitch: D♯

G5 D5 F5 C5  
Rhy. Fig. 4 (Gtrs. I & II)

Gtr. II

Gtr. I

\*PM. refers to both gtrs.

G5 D5 F5 C5 B5

The

(end Rhy. Fig. 4)

sl

w/Rhy. Fig. 4

G5 D5 F5 C5 G5 D5 F5 C5

Gtr. II substitute Rhy. Fill 1

B5

air is thick, the smell of death is ev - 'ry - where, —

w/Rhy. Fig. 3

A5 B5 C5

it's all a - round. But I won't sub - mit to

B5 A5 B5

death. — You can

Tempo II (♩ = 208)  
Double ~~Bar~~  
3rd Verse  
w/Rhy. Fig. 1 (3 times)

C5 (end half time feel) B5 F5 E5 B5 F5 E5

go with the... Man don't lie, — why do they cry? —



G5 F#5 E5 F5 E#5 E5 F5 E#5



Man don't lie, why they do cry?

G5 F#5 E5 F5 E#5 E5 F5 E#5



Man don't lie, why do they cry?

G5 F#5 E5 w/Rhy. Fig. 1A E5 (over 2) D.S. al Coda



Rul-ing your lives with such lies. Weak won't sur-vive.

Coda Gtr. D5 G5 E5 F5



know it. It's not too late, it's not too late. Spir-it-u-al law, no way.

D5 G5 E5 F5 D5 G5



I wan-na see Christ to-day. Spir-it-u-al law, no way. I wan-na see Christ to-day.

E5 F5 D5 G5 E5 F5



Spir-it-u-al law, no way. I wan-na see Christ to-day. Spir-it-u-al law, no way.

D5 Free time G5 w/slides ad lib (Gtr. II) (Gtr. II tacet) Gtr. I



I wan-na see Christ to-day.

\*Tie refers to Gtr. I only.

# MR. FREEZE

Words and Music by  
Kyle Toucher



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = F $\flat$

Fast Rock  $\text{♩} = 268$

\*Gtr. II

Riff A (Gtr. I)



\*Play slashes 2nd time only; 1st time tacet.

N.C.

Gtrs. I & II



1st, 2nd Verses

w/Riff A (3 1/2 times) (Gtrs. I & II)

N.C.



1. Will you be the luck - y one  
2. Will you flee un - der - ground

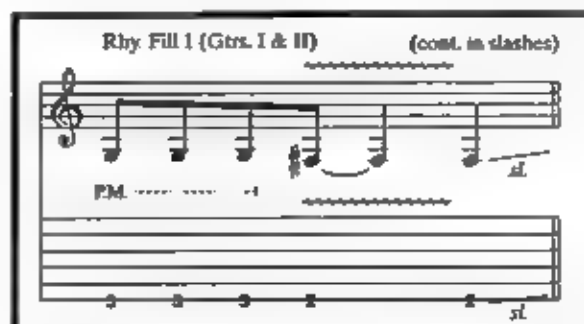
who will see the dead - ly one?  
once the plague has scorched the ground?

w/Rhy. Fill 1



You will die on your knees  
You will die on your knees

by the hand of Mis - ter Freeze.  
by the hand of Mis - ter Freeze.



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**Chorus**  
Rhy. Fig. 2-

Gtrs. 1 & II

1 A5 A15 B15 A5 A15

Will you see when the rest are blind? Will you re - main fro - zen in time?  
Hor - ror waits for those who re - main. Ice - cold blood stops in their veins.

2nd time substitute Rhy. Fill 2

B15 A5 A15 B15 A5 A15 (cont. in notation)

**Double time feel**  
E15 E5 B15 N.C.

Rhy. Fig. 1 (Gtrs. 1 & II)

(end Rhy. Fig. 1)

H H

P.M.

**Bridge**  
w/Rhy. Fig. 1 (4 times)

E15 E5 E15 N.C. E15 E5 E15 N.C.

Arm your - selves to the teeth. Re - pel the threat of Mis - ter Freeze.

E15 E5 E15 N.C. E15 E5 E15 N.C. (end double time feel)

See the blood drop in your eyes. See your fam - ly burned a - live

Slower  $\text{♩} = 120$

Rhy. Fig. 2 (Gtrs. 1 & II)

G15 G5 F15 G15 G5 F15

I don't e - ven... know you, I just know where you live. I've

G15 G5 F15 G15 G5 F15 (end Rhy. Fig. 2)

raid - ed your child's bed room, burned his vir - gin skin. I

B5 Bb5 A5 B5 Bb5 A5

cru - ci - fy your as - sions, I leave it there to rot. — t pa -

B5 Bb5 A5 B5 Bb5 A5

rade you down — the street — car - ry - ing us i - ron cross. —

Guitar solo  
w/Rhy. Fig. 2

G#5 G5 F#5 G5 G5 F#5

Gtr. III

whah as filter

trem. bar

sl.

Harm. (8va)

6

G#5 G5 F#5 G5 G5 F#5

slack

Pull

vib. w/bar

sl.

4

11

11

Tempo 1  
Double time feel  
w/Rhy. Fig. 1 (2 times)

Eb5 E5 Eb5 N.C. Eb5 E5 Eb5 N.C.

Harm. (8va)

trem. bar

4 1/2

12

12

12

6

\*Depress bar before striking note.

\*Bar at normal position

Bridge  
w/Rhy. Fig. 1 (4 times)  
w/\*trem. bar effects ad lib (Gtr. III)

Ex5 B5 Ex5 N.C. Ex5 B5 Ex5

o - ceans have been ripped a - way.  
\*Next 8 bars only

It does no good — to pray.

N.C. Ex5 B5 Ex5 N.C.

Al - ter to - day's — cul - a - dy - sm.

Ex5 B5 Ex5 N.C. (end double time feet)

men re - sort to can - ni - bal - i - sm.

I'll

Tempo II  
w/Rhy. Fig. 2

G#5 G5 F#5 G#5 G5 F#5

rape all you care — for, then I'll fuck you in — the ass —

G#5 G5 F#5 G#5 G5 F#5

I'm so fuck - ing hap - py that I'll kick your face and laugh —

To -

Gtr. I & II B5 B5 A5 B5 B5 A5

day's war sto - ries ig - nite the T - V screen. There's

C#5 C5 B5 C#5 C5 B5

blood on your pil - low — this is no bad dream — You

D#5 D5 C#5 D#5 D5 C#5

try to speak — with rea - son, but all you can do is scream! —

## w/Rhy. Fig. 1 (6 times)

what as filter  
from pick

100

END

Harris  
(Bvg)

**\*Next 3 bars**

E♭5
E5
E♭5
N.C

Gtr 1 & II
C♯5<sup>IV</sup>
D5<sup>V</sup>
D♯5<sup>VI</sup>

*trem. pick*

C♯5<sup>IV</sup>
D5<sup>V</sup>
D♯5<sup>VI</sup>
C♯5<sup>IV</sup>

D5<sup>V</sup>
D♯5<sup>VI</sup>
C♯5<sup>IV</sup>

D5<sup>V</sup>
D♯5<sup>VI</sup>

# VIOLENT PACIFICATION

Words by Kurt Brecht  
Music by Spike Cassidy

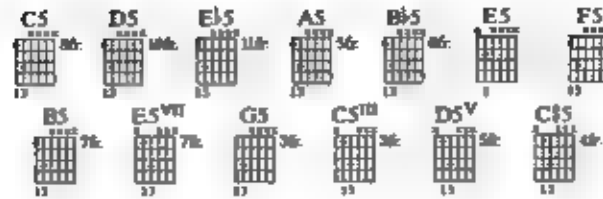
Tune down 1/2 step:

- ① = E $\flat$  ② = G $\flat$   
③ = A $\flat$  ④ = B $\flat$   
⑤ = D $\flat$  ⑥ = E $\flat$

Fast Rock  $\text{♩} = 348$

N.C.

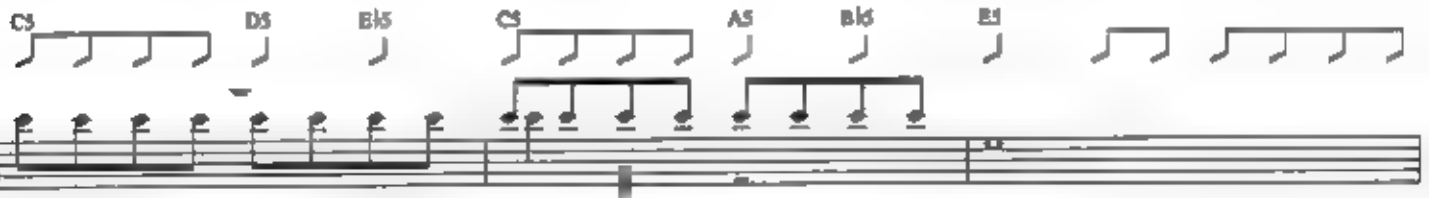
Gtrs. I & II



Forces united, the choice is yours. Kill before you kill each other. Forces united, the choice is yours.



yours. Kill before you kill each other. Forces united, the choice is yours. Kill before you kill each other.



Forces united, the choice is yours. Kill before you kill each other. Vi



Violent pacification. (cont. in notation)



Violent pacification.



1

C5 C#5 D5 D#5

Gtrs. I & II

E5 F5 F#5 G5

2

G5 F5 E5

Gtrs. I & II

E5 D5 D#5 C5

B5

Slower J = 140

\*w/overdubbed folk:

(cont. in slashes)

\*Folk pitch: F#  
Fade in.

B5 ES<sup>VII</sup> B5

\*PM. PM

Vi - 'lent pac - i - fi - ca - tion. Vi 'lent pac - i - fi -

\*Refers to Clu. I only (next 18 bars).

ca - tion. Vi - 'lent pac - i - fi - ca - tion. We'll

C5<sup>III</sup> D5<sup>V</sup> PM PM

force you to be nice to each oth - er, kill you be - fore you

C5<sup>III</sup> B5 G5 A5 B5

kill each oth - er. Vi - 'lent pac - i - fi - ca - tion.

PM ES<sup>VII</sup> B5 PM

Vi - 'lent pac - i - fi - ca - tion. Vi - 'lent pac - i - fi -

G5 A5 B5 PM ES<sup>VII</sup> st.

ca - tion. Vi - 'lent pac - i - fi - ca - tion. We'll

C5<sup>III</sup> D5<sup>V</sup>

force you to be nice to each oth - er, kill you be - fore you

C5<sup>III</sup> B5 st. (Gtrs. out)

kill each oth - er. Vi - 'lent pac - i - fi - ca - tion.

Vi 'lent pac - i - fi - ca - tion.

N.C.(E5) (Bass) (F5) (A5) (Bb5)

E5 F5 A5 Gtr. I = 3 x sl.

Gtr. II

*mp* *mp* *mp*

\*Vol. knob swell (next 4 bars)

E5 F5 A5

Vi tent per - i - s - on

1. Bb5 2. Bb5

tion. lion.

(cont. in slashes)

\*grad. accel. pick scrape sl.

15 13 15 13

\*Tempo gradually increases till end, where Tempo 1 ( $\text{♩} = 348$ ) is reached.

Gtrs. I & II

E5 F5 A5 Bb5

PM

Vi

'lent

pac-i-fi-ca

tion.

E5 F5 A5 Bb5

Vi

'lent

pac-i-fi-ca

tion.

1. Bb5

2. Bb5

tion.

A5 Bb5 Bb5

1. Bb5

2. Bb5

(cont. in notation)

C5 C5 D5 D5

Gtrs. I & II

E5 F5 F#5 G5

# RICHARD HUNG HIMSELF

Words and Music by  
Casey Royer



Tune down 1/2 step.

⑥ = B♭ ② = G♭  
⑤ = A♭ ④ = B♭  
③ = D♭ ① = E♭

Moderate Rock ♩ = 144

1st, 2nd, 3rd Verses  
3rd time substitute Rhy. Fig. 1A (4 times)

F#5 A5 G#5 E5 F5

1. Nec - dies stabbed to - to the walls,  
2,3. See additional lyrics

Gtrs. I & II Rhy. Fig. 1 (end Rhy. Fig. 1)

*f* lei rung ... *sl* P.M. ... 4

\*On repeat, beat 1 is tied, not struck.

w/Rhy. Fig. 1 (3 times)

F#5 A5 G#5 E5 F5 F#5 A5

the ex - e - cu - tion - er's cur - tein call. Fight - ing back, he felt his life

G#5 E5 F5 F#5 A5 G#5 E5 F5

drown - ing and there was no way out. 'Cause Rich - ard

Rhy. Fig. 1A (Gtrs. I & II)

P.M. ... *sl* ... 4

**Chorus**  
Gtrs. I & II F#5 PM -

E5 F5 F#5

PM -

E5 F5 F#5

PM -

hung him - self, Rich - ard hung him - self. It hap - pened just the oth - er day -

To Coda

E5 F5 F#5

PM -

Jo - eys caught and pushed him off the shelf. He

**Rhy. Fill 1** **Rhy. Fig. 2** (cont. in notation)

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 F#5

PM -

I thought he'd find a bet - ter way with slash - ing and stab - bing and maim - ing and ram - ming 2. Death -

**2.** (cont. in notation)

F5 E5 F5 F#5 F5 E5 F5 F#5

sec - dies, in - ject - ing and shoot - ing sub - cu ta ne ous ly.

**Bridge**

A5 G#5 E5 F5

Slower ♩ = 104

B5

His life sud - den - ly flashed right be - fore his eyes.

Gtrs. I & II

sl.

PM -

sl.

What a swing - ing guy      Turn ing gray with mold.      This is when he died.

*sim.*

N.C.      B5

Give it up, give it up, throw it all a - way.      Burn - ing ac - id bath.

P.M. .... 4

Pul - mo - nar - y wrath.      Feel the boil - ing surge.      It won't let you go.

*sim.*

\*Gtr. II only  $\frac{1}{4}$

trem. bar  $\frac{1}{4}$

N.C.

Throw it all a - way.      Throw it all a -

Gtrs. I & II      Gtr. I

Gtr. II

F#5 F5 E5 F#5 F5 E5

way. Throw it all a. Throw it all a.

Gtr. II

Gtr. I

grad. accel.

\*Gtr. I indicated to left of slashes in TAB.

D.S. (Tempo I) at Coda

F#5 F5 E5 F#5 F5 E5

Throw it all a way.

w/Rhy. Fig. 1 (Gtr. II)

w/Rhy. Fig. 2 (8 times) (Gtr. II)

Rhy. Fig. 2A

w/Rhy. Fig. 2A (7 times)

Coda

Gtr. I

PM.

thought he'd find a bet-ter way with slash-ing and stab-bing and rip-ping and stab-bing and

\*Omni P.M.

shred-ding and slash ing and shred-ding and stab-bing and rip ping and tear-ing, at -

tack-ing and maim-ing and tak-ing the bod-y that God gave

to you



F5 VII E5 VII P5 VII F5 IX F5 VII E5 VII P5 VII F5 IX F5 VII E5 VII P5 VII F5 IX

I get - in get out.

F5 VII E5 VII P5 VII F5 IX Gtrs. I & II P5 VII E5 VII P5 VII (cont. in notation) F5 IX

N.C.

(Spoken) 'Cause Richard

Gtrs I & II

pick slide (moody gliss.)

\*Gtr. I plays lower notes only,  
Gtr. II plays higher notes only.  
Vib. refers to both gtrs.

Outro  
w/Rhy. Fig. 1A (4 times)  
w/trem. bar effects ad lib (Gtrs. III & IV)

F5 A5 G5 B5 P5 F5 A5 G5 B5 P5

hung himself. 'Cause Richard swung himself. 'Cause

\*Next 8 bars only

F5 A5 G5 B5 P5 F5 A5 G5 B5 P5

Richard swung himself. The needle, it stung itself.

w/Rhy. Fig. 1 (4 times)

F5 A5 G5 B5 P5 F5 A5

It pulled him right off the fuckin' shelf. That poor bastard,

Gtr V

w/wah as filter

Chord progression: G15, E5, F5, F#5, A5, G15, E5, F5

man, he hung himself. That fuck - is

Chord progression: F#5, A5, G15, E5, F5, G15, F#5

dick hung him - self!

wherein bar effects ad lib (Gtrs. III & IV)

Gtrs. I & II

#### Additional Lyrics

2. Death room with black curtains where his clothes once laid,  
The roof kicked out and the rope tied to the rafters.  
A quick kick of the chair and it was all through.  
If Richie only knew. (To Chorus)
3. Swinging in his room, Richie won't come out to play.  
That poor bastard hung himself the other day.  
Oh, how the years seem to fly by.  
Is death the final high? (To Chorus)

# I'M GONNA BE YOUR GOD

## (I WANNA BE YOUR DOG)

Words and Music by James Osterberg, Jr.,  
Scott Asheton, Ron Asheton and David Alexander



Tune down 1/2 step:

- ⑤ = E $\flat$     ③ = G $\flat$   
 ② = A $\flat$     ② = B $\flat$   
 ④ = D $\flat$     ① = E $\flat$

Moderate Rock  $\text{♩} = 156$

**Intro**      G5/E      F#5/E      E5      G5      (cont. in notation)

Gtr. I      Gtr. II

**Rhy. Fig. 1 (Gtrs. I & II)**      (end Rhy. Fig. 1)      1. 1'm (cont. in slashes)

**1st, 2nd Verses**      Rhy. Fig. 2 (Gtrs. I & II)      (end Rhy. Fig. 2)      w/Rhy. Fig. 2 (6 times)

all    jacked    up,    I    want you    here—

in    my    room—    I    want you,    dear—

And    now    it's    time    to

E5 G5 F5 E5

bur - y my face — be -

2nd time substitute Rhy. Fig. 2

G5 F5

Gtrs. I & II P.M.

tween your legs — with my tongue — in that spe - cial place.

Chorus w/Rhy. Fig. 1 (3 times)

E5 G5/E F5/E E5

Now I'm gon - na be your god. —

G5/E F5/E E5

Now I'm gon - na be your god. — I'm gon - na

E5 Rhy. Fig. 3 (Gtrs. I & II) G5<sup>K</sup> E5<sup>VM</sup> D5 B5

be your god. —

(end Rhy. Fig. 3)

C5 P.M.

G5 F5 E5

G5 F5 E5 G5 F5

E5 G5 F5 E5

**2.**

G5/E F#5/E E5

w/Rhy. Fig. 3 (Gtr. I) & 3A  
G5<sup>X</sup> E5<sup>VII</sup>

I'm gon - na be your fuck - in' god.

D5 B5 C5

Gtr. III

(Gtr. I out)

Guitar solo

G5 P#5

Rhy. Fig. 4 (Gtr. II)

Pick slide

Full

Full

Full

Full

E5 (cad Rhy. Fig. 4)

w/Rhy. Fig. 4 (3 times)  
G5

P#5

[illegible]

E5 G5 F#5 E5

Full

sl. sl.

PM

1

G5 F#5 E5

3. I'm

H H H H H H H H

H H H H P H H P

H H

3rd Verse  
N.C.(G5) (F#5) (E5) (G5) (F#5)

all jacked up, I want you here

Gtrs. II & III = 1/2

slack

(Gtrs II & III out)

truss. bar = 1/2

slack

\*Pull bar up.

(E5) (G5) (F#5) (E5)

in my room, I want you, dear.

(G5) (F#5) (E5) (G5) (F#5)

Now I'm ready to

Gtrs. I & II =

E5 G5 F#5 E5

PM.

make you cum and

G5 F#5 E5 G5 F#5

fuck like dogs all night long.

Chorus w/Rhy. Fig. 1 (3 times)

G5/E F#5/E E5

I'm gon - na be your god.

G5/E F#5/E E5 G5/E F#5/E E5

I'm gon - na be your god. I'm gon - na be your fuck - in' god.

G5<sup>x</sup> E5<sup>VII</sup> D5 B5 C5

Gtr I Gtr II

PM.

Free time

E5

sl.

prem. bar

\*Depress bar before striking note.

### Additional Lyrics

2. Now I'm ready to close my eyes  
To feel that warm deep throat action.  
Now I'm ready to make you cum  
And fuck like dogs all night long. (To Chorus)

# GEMINI

Words by Tom Araya  
Music by Kerry King

Tune down  
one whole step

①=D ③=F  
⑤=G ②=A  
④=C ①=D



Moderate Rock  $\text{♩} = 116$   
Half time feel

Play 4 times

Intro

E5 Rhy. Fig. 1 (Gtrs. I & II)

2 1/4 1 1/4 (end Rhy. Fig. 1)

trem. bar

N.C.  
Rhy. Fig. 2

E5 F5 G5 F#5 F5 E5  
(end Rhy. Fig. 2)

1st Verse  
N.C.

Rhy. Fig. 2A

En - dure the pain, you know my name.

E5 F5 G5 F#5 F5 E5

(end Rhy. Fig. 2A)

I am your soul in sanc.



w/Rhy. Fig. 2A (2 times)

N.C.



E5 F5 G5 F#5 F5 F5 N.C.



w/Rhy. Fig. 2

E5 F5 G5 F#5 F5 E5 N.C.



E5 F5 G5 F#5 F5 E5



F5 G5 F#5 F5 E5 F5 G5 F#5 F5 E5 F5 G5 G5 G5



Gtrs. I & II



Chorus

N.C. B5 C5 E5 A5 B5 E5 B5 C5 A5 B5



w/Rhy. Fill 1  
 N.C.  
 to a king-dom mine. My lord is my light, the mas-ter of dark-ness. Your  
 Gtr II  
 Gtrs I & II  
 sl. P.M.  
 sl. P.M.  
 sl.  
 w/Rhy. Fill 2  
 N.C.  
 death is my sal-va-tion to a king-dom mine.  
 Gtr II  
 sl.  
 sl.  
 sl.  
 w/Rhy. Fig. 2  
 B5 F5 G5 F5 F5 E5  
 2nd Verse  
 w/Rhy. Fig. 2A (3 times)  
 N.C.  
 You look at me with eyes of fate and see the graph-  
 E5 F5 G5 F5 F5 E5 N.C.  
 ic truth. Your ig-no-rance can not shield you

**Rhy. Fill 1 (Gtr. I)**

sl

sl

Rhy. Fill 2 (Gtr 1)

st RM. A A A A A A

E5 F5 G5 F5 F5 E5 N.C.

from your na - ked a - bode. Numb - ing of your

E5 F5 G5 F5 F5 E5

mor - al sense, fac - ing re - al i - ty

w/Rhy. Fig. 2  
N.C.

E5 F5 G5 F5 F5 E5

that life is un - com - di - tion - al and death is on - ly the be - gin -

F5 G5 F5 F5 E5 F5 G5 F5 F5 E5 F5 G5 B5 B5 E5 F5 G5 F5 F5 E5

ing

Gtrs. I & II

PM PM PM PM PM PM PM PM

F5 G5 F5 F5 E5 F5 G5 F5 F5 E5

PM PM PM PM

F5 G5 G5

The pain will nev - er end!

8va \*Gtr. (II) 1 1/2

slight rit. trem. bar a tempo vib. w/bar

1 1/2

E1 21  
20 20  
19 20

\*Doubled by additional gtr.

Harm. (8va) 1 1/2 loco 6 1/2 F5 1/2 1/2 8va sl

trem. bar 1 1/2 6 1/2 trem. pick 1 1/2 1/2 sl

8va

H H P P

19 20 21 22 19 20 21 22 19 20 21 22 19 20 21 22 19 20 21 22

F5 8va Full 1

Full trem. pick

Full 1/2

Full 1/2

\*A (22 fr) is silently bent by same L.H. finger.

8va Full Full Full

Full Full Full

sl loco sl sl

sl sl

B5 sl

A.H (15ma) (cont. on lower staff)

A.H

sl

A.H pitch: B



Easter J = 168  
w/Fill 1

N.C.

\*For next 3 bars, Gtr. IV is three gtrs. str. for one.

Bridge

N.C.

E5

Gtr. I

F5

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (4 1/2 times) (Gtrs. I & II)

E5

F5

G5

F5

E5

F5 G5 F5 E5 F5 G5 F5

sole pur- pose of you death. Look in- to my eyes and see the rev- e- la- tions of your de- mise.

E5 F5 G5 F5 E5

Feel the pain that stabs at the cen- ter of your heart. Re- flec- tions

F5 G5 G5 N.C.

of my soul, re- flec- tions of the dark.

Gtrs. I & II

of my soul, re- flec- tions of the dark.

of my soul, re- flec- tions of the dark.

of my soul, re- flec- tions of the dark.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a continuous melodic line with many beamed eighth and sixteenth notes. The lower staff is in bass clef and contains a continuous bass line with many beamed eighth and sixteenth notes. There are four "P.M." markings with dotted lines above the upper staff, spaced across the system.

Second system of musical notation, continuing the melodic and bass lines from the first system. It features the same notation style with many beamed notes and four "P.M." markings above the upper staff.

Third system of musical notation. The upper staff ends with a measure containing a half note and a quarter note, both marked with a "p" (piano) dynamic. The lower staff continues with beamed notes. There are three "P.M." markings above the upper staff.

Tempo I  
Half time feel

Outro  
E5

Fourth system of musical notation, labeled "Outro E5". It features a tremolo bar (marked "trem. bar") and a double bar line. The upper staff has a melodic line with a tremolo effect, and the lower staff has a bass line. There are two "2 1/4" and two "1 1/4" markings above the upper staff, indicating time signatures or measures.

1.2.

F5

3.

F5

Fifth system of musical notation, labeled "1.2." and "3." with "F5" markings. It shows two measures of music. The upper staff has a melodic line with a tremolo effect, and the lower staff has a bass line. There are two "F5" markings above the upper staff, indicating a specific frequency or note.



# • TABLATURE EXPLANATION/NOTATION LEGEND •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E			
2nd string - B		10	9
3rd string - G		9	8
4th string - D			
5th string - A	3		
6th string - Low E			

5th string, 3rd fret      2nd string, 10th fret and 3rd string, 9th fret played together      4th open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



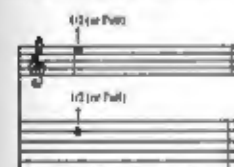
**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step, strike it and release the bend back to the original note.



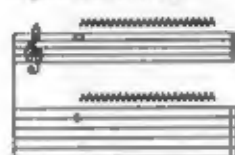
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



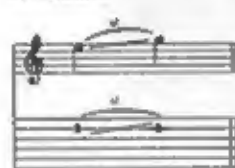
**VIBRATO:** Vibrato the note by rapidly bending and releasing the string with a left-hand finger.



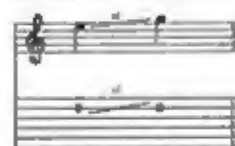
**WIDE OR EXAGGERATED VIBRATO:** Vibrato the pitch to a greater degree with a left-hand finger or the tremolo bar.



**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



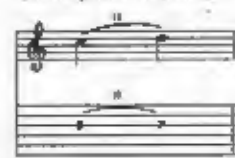
**SLIDE WITH A STRIKE:** Strike the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



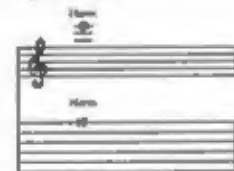
**TWILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



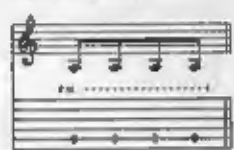
**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



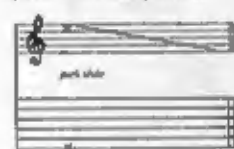
**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.



**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.




**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



**Disintegration/Free Money**  
**Verbal Abuse/Leeches**  
**Abolish Government/Superficial Love**  
**Can't Stand You**  
**Ddamm**  
**I Hate You**  
**Spiritual Law**  
**Mr. Freeze**  
**Violent Pacification**  
**Richard Hung Himself**  
**I'm Gonna Be Your God (I Wanna Be Your Dog)**  
**Gemini**

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